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languages than in the later; more frequent in poetry and in oratory than in science and philosophy. Philosophy is, indeed, an endeavour to escape from the confusions of overlappings. Reasoning is impeded by the undesired associations with its symbols. The predicate is implied in the subject in many cases; and what was intended to assert a relation of some sort, asserts nothing at all. Such statements as "Parallels will never meet," and "Every event is an effect," show by the discussion they have occasioned, how rarely the implications of "parallel" and of "event" are excluded from one's mind. Any part of a sentence may be analytic or synthetic in reference to any other part; and it is pedantic to make much ado about this simple relation when occurring between the subject and predicate of that artifice called a proposition.

There are not wanting intimations that the attitude of men's minds toward language is undergoing a change which consists, as does progress in any science, in displacing the consideration of mere differences which are irrelevant to any purpose, by a classification of distinctions which are important with reference to the purposes for which language is required. Language has indeed many uses,—communication, expression, record, algebra, music, play,—but its use as a medium of communication underlies, if it does not antedate, all other uses; and involves a study of multiple indications and overlappings, and, as a complement to these, non-indication, single indication, defective indication, and conflicting indication.

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NOTE ON GOETHE'S TASSO, ll. 1325-1337.

THERE is considerable disagreement among commentators as to the interpretation of ll. 1332 and 1333 of Goethe's *Tasso*. The connection, very briefly, is this. Tasso had been crowned by the princess at the bidding of Alphonso, her brother. This called forth the bitter expression of envy from Antonio in i, 4. In the scene following, ii, 1, Tasso confesses to the princess his ardent admiration for her, and ex-

presses the desire to become worthy of her not merely as poet, but even more as hero. Being told that he can best please her by adapting himself more to the circumstances in which he lives, and by seeking the friendship of Antonio, he attempts to carry out her suggestion in ii, 3. He warmly begs for Antonio's favor and affection in return for his own. But he is harshly spurned. Antonio grows more bitter and disregarding at every repeated approach by Tasso. The crown, which is still on the poet's head, is slandered as the gift of blind, capricious favoritism, until Tasso can no longer restrain himself and frankly, but emphatically, defends his possession:

- 1325 Ich acht' ihn heilig und das höchste Gut:
Doch zeige mir den Mann, der das erreicht
Wornach ich strebe, zeige mir den Helden,
Von dem mir die Geschichten nur erzählten;
Den Dichter stell mir vor, der sich Homeren,
1330 Virgilien sich vergleichen darf, ja, was
Noch mehr gesagt ist, zeige mir den Mann,
Der dreifach diesen Lohn verdiente, den
Die schöne Krone dreifach mehr als mich
Beschämte: dann sollst du mich kneidend sehn
1335 Vor jener Gottheit, die mich so begabte;
Nicht eher stünd' ich auf, bis sie die Zierde
Von meinem Haupt auf seins hinüber drückte.

What it is, that Tasso strives for, is expressed in ll. 499 ff., which in connection with others, particularly in ii, 1 and 2, clearly indicate that the ideal worth of a man, in Tasso's eyes, consists in heroic bravery and poetic genius.

The adversative conjunction *doch* introducing l. 1326 is clearly used, after the colon of the preceeding line, to prepare for a concession. Tasso means to say: "High as I regard the crown, I would not keep it undeservedly." And then he enumerates, in nice anticlimactic order, the persons to whom he would yield: "Show to me my ideal of manhood, hero and poet in one; or show to me my ideal in but one or the other respect, a hero like Achilles or Odysseus (cf. ll. 552-553), or a poet like Homer or Virgil, and I am willing to relinquish my treasure. Indeed, I will offer still more"—I cannot see how else we can interpret: *ja, was noch mehr gesagt ist*,—"show me the man who would threefold deserve this requital, whom the crown would three times more abash than me, and you shall see me kneeling before the goddess who has thus favored me; I should not rise until she would remove the adornment from my brow to his."

Usually the words *diesen Lohn*, which I rendered by "this requital," are understood to be the same as *die schöne Krone* in the following line. In the first place, I cannot see how to establish an agreement between these lines; how a man would naturally threefold more deserve the crown and yet be threefold more abashed by its possession,—unless he were threefold more morbid than Tasso actually is, though he certainly does not realize it.

Again, Tasso does not venture to make much of a concession, and is not showing much confidence in his own deserts, if he is willing to yield to none but such a man. And Antonio's answer: "*Bis dahin bleibstdu freilich ihrer wert*," loses all point, if this is assumed, unless we assume at the same time that he resorts to the bitterest kind of irony, a view not allowed by ll. 1399 and 1400, 1472-1474, and making the line the only ironical utterance from Antonio's mouth in the entire scene. It is also significant, that after this challenge of Tasso, Antonio urges not another word against the justice of the princely favor.

These considerations lead me to think that ll. 1339 and 1340 in a somewhat calmer mood merely repeat what had been said in the preceding lines:

1339 Man wüßte mich, das will ich nicht vermeiden;
Allein Verachtung hab' ich nicht verdient.

'I am willing to subject myself to any fair estimation: but scorn I have not merited.' And so I should see in *diesen Lohn*, l. 1332, the same as *Verachtung*, l. 1340; *Verachtung*, the requital which Tasso received at Antonio's hands. This interpretation does away with any awkward construction and appears to me quite in keeping with the context.

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DRYDEN AND SPEGHT'S CHAUCER.

O. SCHOEPKE, *Anglia*, ii, 314-353, iii, 35-68, has discussed with thoroughness and much critical insight into style, the relation of Dryden's versions of Chaucer's poems to their originals. This theme has also received more distinctively literary treatment from Professor Lounsbury, *Studies in Chaucer* iii, part vii.

In the present slight contribution my purpose is not to glean after these scholars, but to gather a little new grain.

I wish to show that Dryden was indebted to Chaucer's editor, Speght, and to indicate the extent of this indebtedness. It is the old story of Jeremiah and Baruch, of which Lowell was so fond. The seventeenth century modernizer has incorporated into his version, not only the inspired lines of Chaucer, but the uninspired notes of Speght; has indeed, in a few cases, preferred to be wrong with the scribe, to being right with the prophet.

In the following discussion I shall refer to the Speght *Folio* of 1598 (to the two later editions, 1602, 1687, I have had no access), to Francis Thynne's *Animadversions upon Speght's Edition*, 1599 (Chaucer Society, 2d. Ser. 13, 1876), and to the text of Dryden (Globe Edition, 1890). For obvious reasons I quote the text of Chaucer used by Dryden rather than the present critical readings. For convenience of reference, however, I employ the modern numbering of lines.

Of *The Knightes Tale*, 515-516, Speght's *Folio*, 3, 2, gives the following reading:—

"Noght comly like two lovers maladie of Hereos."

The three A. MSS. of the *Six-text* rightly read 'oonly' and 'Hereos'; the three B. ones 'comly' and 'Heres.' Speght's 'Hereos' was attacked by Thynne (*Animadversions*, 44), who preferred 'Heroes'; but 'comly' was unchallenged by the critic. The latter word certainly suggested Dryden's jaunty line *Palmon and Arcite*, i, 540):

"Unlike the trim of love and gay desire."

Dryden has been criticised by Lounsbury, iii, 174 for excessive elaboration of *The Knightes Tale* 706-710. It should be noted, however, that Speght and his printer Islip did much to make Chaucer's meaning unintelligible even to a careful reader; compare *Folio*, 4, 1:

"That shapen was my dearh (sic) erst my shert."

Speght explains this enigma in neither Glossary nor Notes. Can we wonder that Dryden avoided the line.

Folio, 6, 2, *The Knightes Tale* 1183, reads thus:

"The statue of Mars upon a cart stode
Armed and loked grim as he were wode